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# KUNKEL'S MUSICAL REVIEW

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IN THIS NUMBER.

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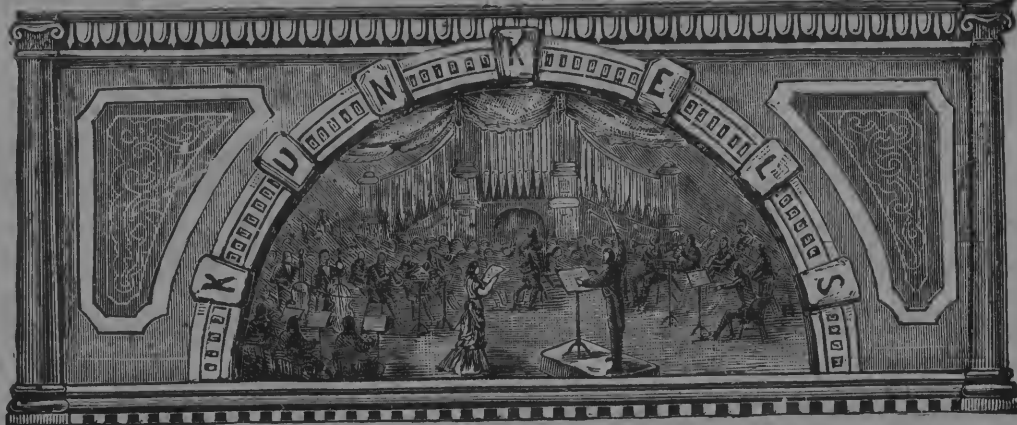
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### TRIBUTE TO RUBINSTEIN.

**A**In an article by Madame Marchesi which appeared recently that well known authority in matters musical says concerning Rubinstein: How unlike the French composer was Anton Rubinstein! He was all life, all artistic purpose, all strength, courage and decision. One must have seen this Titan at the piano to understand his nature. But he, too, was in life a simple, modest man, free from all affectation. To hear Rubinstein play was a rare delight, and for thirty years he was to me a true friend. He often sought to engage me for the St. Petersburg Conservatory, but I withstood his entreaties, dreading for my family and myself the severe climate of Russia. The last days of the celebrated artist were most gloomy, for he lost his sight; his death, which occurred

but a few years ago, was unexpected, almost sudden. Some years ago both Liszt and Rubinstein were present at a musical soiree at my house, at which Saint-Saens played a fantasia on "Faust" by Liszt, while Calve sung an air from Gounod's setting of Goethe's poem, and Emma Nevada the air from "Mireille" of Gounod. Rubinstein bore a strange and striking resemblance to Beethoven.

### MASCAGNI AND THE MANAGERS.

A funny story is going the rounds in Paris, says an exchange, about the great Italian composer and conductor Pietro Mascagni and the American managers who are said to have offered him \$80,000 for an eight weeks' tour of the United

States with an Italian orchestra to play the music of his operas, "Cavalleria Rusticana," "L'Amico Fritz," and "I Rantzau."

These managers, Klaw and Erlanger of New York, according to the story, want to cancel the contract now because Mascagni refuses to let his hair grow a la Paderewski, or to otherwise give himself the conventional look of an inspired genius, deemed necessary to draw large audiences of women.

A PARISIAN musical critic, Mr. Camillo Bellaigue, has discovered that Mazzini discovered the principles of Wagnerism before Wagner himself! He declares "there is not a truth in the new faith, the faith so completely German, of which an Italian has not felt the mysterious approach and, in advance, the exact definition."

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# MUSICIAN'S REVIEW

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THOMAS M. HYLAND, . . . EDITOR

AUGUST, 1901.

## Caution to Subscribers.

Do not subscribe to the REVIEW through any one on whose honesty you can not positively rely. All authorized agents must give our official receipt.

## WHEN MAY CHILDREN OF A TENDER AGE BEGIN TAKING PIANO LESSONS AND HOW SHOULD THEY BE TAUGHT?

THESE are important questions in which every pianist is deeply interested, since on their proper solution depend the saving of much time and money as well as the laying of a solid foundation and the careful and systematic advancement of the pupil.

A child may begin taking piano lessons at as tender an age as six years. It is not to be expected, of course, that a child of six or even nine years will study with that attention which is necessary when once serious work is begun. But under the guidance of a capable and lovable teacher, who will give the child a short daily lesson of from fifteen to thirty minutes, the drudgery of practice will not be apparent. The child will be gradually and almost unconsciously led through the early stages of music and prepared for the more serious and advanced work to come. With the teacher present at practice, the little hands will be saved from the many pitfalls that beset their way and faults that arise will be nipped in the bud, as it were, and corrected then and there.

Giving a young pupil, say one or two lessons a week, and letting it grope its way in the dark the rest of the time is a sheer waste of time and money. Arrangements can be made with a reputable teacher to oversee the daily practice of the pupil at but a moderate price that will be trifling compared to the results achieved in the work of the pupil.

When the pupil has become sufficiently advanced to think independantly and recognize the value of careful practice, the daily services of the teacher can be dispensed with

and lessons taken once or twice a week. One of the hardest trials in the life of the conscientious teacher is to come across pupils who have been in the hands of careless and incapable teachers. Far better would it have been if the pupil had never taken a lesson from such a teacher, since the work must be undone and a proper foundation laid.

Parents owe it to themselves and their children to look more to the musical training of their children—to put them into competent hands and have them guided carefully in their earlier years.

## ST. LOUIS EXPOSITION.

The 18th Annual St. Louis Exposition opens September 9th, and promises to be one of the most successful in the history of the Exposition. The exhibitors include the Philadelphia Commercial Museum which will show Mexican, Japanese, Chinese, and other foreign exhibits.

The Louisiana Purchase Exposition Association promise a most interesting feature in showing plans and schemes for the 1903 World's Fair.

A number of attractive electrical exhibits are also promised. An interesting feature will be the Art Collection which will comprise most of the finest paintings owned in St. Louis, and many of the treasures of art lovers here will be publicly exhibited for the first time. The Art Exhibit will be well worth a visit.

The comfort of visitors will again be made the first consideration. A free nursery for infants will again be provided. Free admission to the Exposition will be given to children under the age of six; between six and twelve, 10c.; and all over twelve, 25c.

The music this year will be kept up to its former high plane, Seymour's Band of fifty soloists having been engaged to give four concerts daily, which will be supplemented at the evening concerts with vocal music—solos, quartets and choruses. Those who remember Seymour's success last year under many disadvantages in the Coliseum will be delighted to learn that the concerts will be given this year in the magnificent Music Hall, and the probability is that its enormous seating capacity will be taxed to its utmost at every concert.

The principal free attraction in the Coliseum will be a series of "Living Pictures of the Louisiana Purchase," gotten up on a scale

commensurate with the purchase, and of the Coliseum which is the finest concert and convention hall in the world, with a seating capacity of 15,000 so arranged that all can hear.

## FRANK DAMROSCH ON CHOIR MUSIC.

This authority on matters musical is credited with having expressed himself, in a recent interview, as follows: The quartette choir is frequently nothing but a means of entertainment and for that very reason the better the quartette the less it is suited to a church service. As a matter of fact, many church people have no hesitancy in saying that they want fine music in the church simply in order that people may be attracted to the service.

While I personally enjoy the singing of a first-class quartette, I consider that church music must be more than a mere appeal to the musical or artistic sense. The element of worship must predominate, and for that reason that class of music which does not bring the individual performer prominently before the congregation, but which attracts the attention of the audience to the character of the music itself and brings out the religious feeling of the listener, will be much more in conformity with the character of a church service.

These are the reasons why I consider a chorus choir preferable to a quartette. I must admit that in the present condition of musical education in this country, the volunteer chorus choir is as a rule unsatisfactory but it seems to me that a paid choir can be organized in any church where the present quartette costs from \$2000 to \$2500 per year. Very good singers could be obtained for \$3 a Sunday on the outside, and as the choir is frequently dispensed with in the summer, they would need to be paid for only forty Sundays in the year, and a chorus of twenty could thus be maintained for \$2400 a year. In many cases it would be unnecessary to pay as much as \$3 per Sunday.

As to whether the members of a church choir should be professing Christians; in other words whether they should believe that music is the expression of divine thought and feeling and that therefore any person who leads a moral life and is musically gifted, be his personal belief what it may, can give adequate musical expression to religious feeling.

"Where in the church should the choir be

located?" I do not care where it is so long as one cannot see the women's bonnets. If the choir is placed in view of the congregation, I think the singers should wear vestments. It is better, as a rule, to have the choir out of sight.

If the student will abandon the idea that he is an accomplished musician with little to learn, and will lay himself out to receive, he will soon realize the truth of the saying that "Art is long, but life is short," and when he reaches that point there is some hope that he may, in the course of time, become a good musician according to the best standard.

MR. CHARLES GALLOWAY, the talented St. Louis organist, gave a series of three recitals on the great organ in the Temple of Music on the Pan-American Exposition grounds at Buffalo, with immense success.

THE true aim of art is to teach, to elevate gradually the soul of mankind. I do not believe there is a more beautiful mission in the world than that of the artist who understands the role he is called upon to play in this world. It is not only an artistic education, but a truly spiritual one which the pupils must receive in the second and more important phase of their instruction. — Vincent d'Indy.

Many a woman is so exquisitely organized that the strains of music cause her to forget to eat or drink until reminded of the necessity by physical exhaustion, but the Nineteenth Century Woman never forgets to be daintily clothed, and she knows too that the place of all others to buy exactly what she wants at just the price she can afford to pay, is

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# LEAVES AND FLOWERS.

8

## 24 Picturesque Studies.

Notes and Chords marked with an arrow,  
must be struck with the wrist.

### PRELUDE.

Ascher - Bülow.

Allegro brillante. ♩ - 112

1.

The musical score is written for piano and bass. It begins with a treble clef and a bass clef. The key signature has one sharp (F#). The tempo is marked 'Allegro brillante' with a metronome marking of 112. The score is divided into six systems. The first system starts with a 'mf' marking. The second system has a 'f' marking. The third system has a 'cres.' marking. The fourth system has a 'f' marking. The fifth system has a 'Ped.' marking. The sixth system has a 'f' marking. The score includes various musical notations such as notes, rests, beams, and fingerings. Arrows point to specific notes and chords, indicating they should be struck with the wrist. The piece ends with a final chord marked 'f'.



# HEATHER BELLS POLKA.

(New, Revised Edition.)

Jacob Kunkel.

Vivo ♩ - 132.

8

Scherzando.

805 - 7

Copyright Kunkel Bros. 1886

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs) with complex fingerings and pedal markings. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *cres.* (crescendo). Pedal markings are indicated by "Ped." and asterisks (\*). Fingerings are shown with numbers 1-5 above the notes. The piece is in a key with three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The notation is dense and intricate, typical of a technical or advanced piano work.

*f* Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

*cres.* Ped. Ped. Ped. Ped. Ped. Ped.

*f* Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

*cres.* Ped. Ped. Ped. Ped. Ped. Ped.

805 - 7



5

*p*

Ped. \*

8

*p*

Ped. \*

8

*p*

Ped. \*

5

*p*

Ped. \*

5

*p*

*cres.*

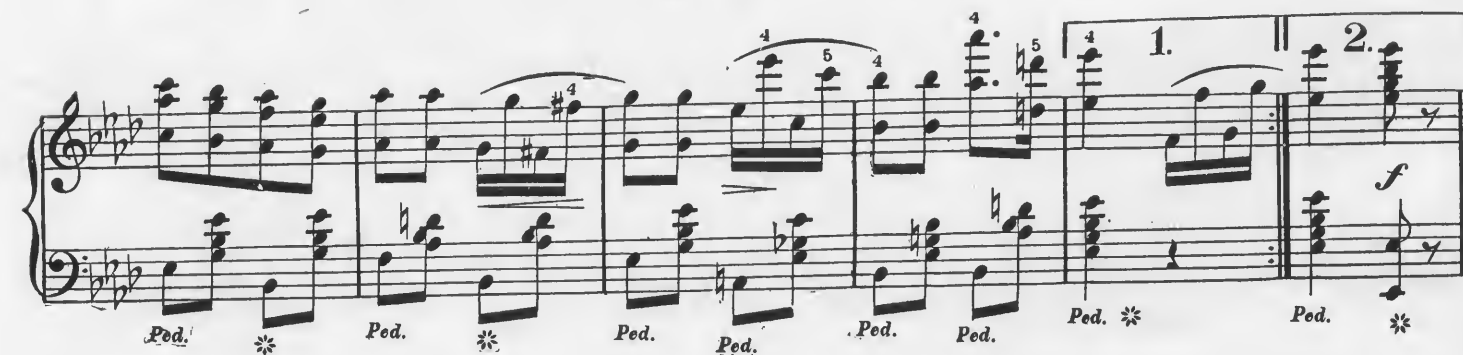
Ped. \*

5

*p*

1. 2.

Ped. \*



First system of musical notation, measures 1-8. Treble and bass staves with various fingerings and a *mf* dynamic marking at the end.

Second system of musical notation, measures 9-16. Treble and bass staves with fingerings and a *p* dynamic marking in measure 15.

Third system of musical notation, measures 17-24. Treble and bass staves with fingerings.

Fourth system of musical notation, measures 25-32. Treble and bass staves with fingerings.

Fifth system of musical notation, measures 33-40. Treble and bass staves with fingerings and a *f* dynamic marking at the end.



[illegible]

8

- - - - - cen - - - - - do.

Ped. \* Ped. Ped. \* Ped. \* Ped. Ped.

[illegible]

# IL TROVATORE

(Verdi.)

Carl Sidus Op. 125.

*Andante* ♩ = 72

*p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

595 = 3



4

*Vivace**Allegro* ♩ = 138.

First system of musical notation, measures 1-4. The treble clef staff begins with a forte (*f*) dynamic and contains eighth-note triplets and sixteenth-note patterns. The bass clef staff provides harmonic support with chords and single notes. Measure numbers 1, 2, 3, and 4 are indicated above the treble staff.

Second system of musical notation, measures 5-8. The treble clef staff continues with complex rhythmic patterns, including triplets and sixteenth-note runs. The bass clef staff maintains a steady accompaniment. Measure numbers 5, 6, 7, and 8 are indicated above the treble staff.

Third system of musical notation, measures 9-12. The treble clef staff features more intricate melodic lines with many beamed sixteenth notes. The bass clef staff continues with a consistent accompaniment. Measure numbers 9, 10, 11, and 12 are indicated above the treble staff.

Fourth system of musical notation, measures 13-16. The treble clef staff shows a variety of rhythmic textures. The bass clef staff includes a piano (*p*) dynamic marking in measure 14. Measure numbers 13, 14, 15, and 16 are indicated above the treble staff.

Fifth system of musical notation, measures 17-20. The treble clef staff continues with fast-moving melodic passages. The bass clef staff provides a solid harmonic foundation. Measure numbers 17, 18, 19, and 20 are indicated above the treble staff.

Sixth system of musical notation, measures 21-24. The treble clef staff concludes with a series of sixteenth-note runs. The bass clef staff ends with a final chord. Measure numbers 21, 22, 23, and 24 are indicated above the treble staff.

Moderato  $\text{♩} = 60$

5

*p Cantabile.*

Allegro  $\text{♩} = 96.$

*f*

# WELCOME, SWEET BIRD.

(WILLKOMMEN, LIEBES VOGLEIN.)

Words by Thomas Moore.

Translation by H. Hartmann.

W. D. Armstrong.

**Allegretto. 144**

*mf*

*Ped.* \*

2. Vög - lein, du sinkst! Soll ich  
1. Vög - lein, will - komm, das die

1. Wel - come, sweet bird, through the  
2. Yet dost thou droop - ev - en

*Ped.* \*

2. träumen und sin - nen! We he, dein Herz' über - wäl - tigt nun stockt!  
1. Luf - te früh - mor - gen Sach - te durch - schwebt über Was - ser und Flur.

1. sun - ny air winging, Swift hast thou come o'er the far - shining sea,  
2. now while I ut - ter Love's hap - py wel - come, thy pulse dies a - - way;

*Ped.* \*

There is a violin obligato to this song making it still more effective as a concert number. It can be had of the publishers by remitting ten cents.

Copyright. Kunkel Bros. 1892.

1413 - 3



Sag' mir, wie kann ich dir Ret - tung ge - win - nen,  
Am schnee - gen Hals hast du in - nig ge - bor - gen

1. Like Se - ba's dove, on thy snow - y neck bring - ing  
2. Cheer thee, my bird - were it life's eb - bing flut - ter,

Ret - tung, den Brust - der die Bot - schaft ent lockt!  
Sü - sses - ten Lie - bes - glücks hei - lig - sten Schwur.

1. Love's writ - ten vows from my lov - er to me.  
2. This fond - ling bos - om should woo it to stay.

A - ber, du stirbst nun nach treu - em Voll - bring - en,  
Ach, da du fern warst, wie zählt ich die Stun - den;

1. Oh, in thy ab - sence, what hours did I num - ber! -  
2. But no - thou'rt dy - ing - thy last task is ov - er -

2. Op - fer der Lie - be; a - - de nun ver - seht!  
 1. Klag - te oft: Vög - lein wie lang - e du säumst!

1. Say - ing oft, "I - dle bird, how could he rest!"  
 2. Fare - well, sweet mar - tyr to Love and to me!

Ped. \* Ped. \*

2. Lächeln des Glü - ckes hat dein kühn Ge - ling - en In Thränen des  
 1. Doch du bist hier und bist da - mit ent - bun - den; Nun ge - he zur

1. But thou art come at last, take now thy slum - ber, And lull thee in  
 2. The smiles thou hast wak - en'd by news from my lov - er, Will now all be

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

2. Leids und der Trau - er ver - kehrt.  
 1. Ruh' und merk' was du träumst.

1. dreams of all thou lov'st best.  
 2. turn'd in to weep - ing for thee.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*





Repeat from the beginning to  $\$$  then close with Coa

## FO' DE WA.

Charles Kunkel.

Moderato.  $\text{♩} = 120$ .

Secondo.

Musical score for "FO' DE WA." by Charles Kunkel, Moderato section. The score is in 4/4 time with a key signature of three flats. It features a piano accompaniment with a strong bass line and a melody in the right hand. The tempo is Moderato, 120 beats per minute. The section is marked "Secondo." and includes dynamic markings like "f" and "ff". The score ends with a "rit." (ritardando) marking.

Allegretto.  $\text{♩} = 144$ .

Primo.

Primo.

Primo.

Musical score for "FO' DE WA." by Charles Kunkel, Allegretto section. The score is in 4/4 time with a key signature of three flats. It features a piano accompaniment with a strong bass line and a melody in the right hand. The tempo is Allegretto, 144 beats per minute. The section is marked "Primo." and includes dynamic markings like "mf" and "f". The score includes the instruction "Tuning the Banjo."

Allegro.  $\text{♩} = 120$ .

Prelude testing the tuning.

Musical score for "FO' DE WA." by Charles Kunkel, Allegro section. The score is in 4/4 time with a key signature of three flats. It features a piano accompaniment with a strong bass line and a melody in the right hand. The tempo is Allegro, 120 beats per minute. The section is marked "Primo." and includes dynamic markings like "cresc.", "f", and "p". The score includes the instruction "Prelude testing the tuning."

# 'FO' DE WA.

3

Moderato.  $\text{♩} = 120$ .

Primo.

Charles Kunkel.

Musical score for the Moderato section, Primo part. The score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of three systems of staves. The first system starts with a forte (f) dynamic. The second system also starts with a forte (f) dynamic. The third system includes a ritardando (rit.) and a fortissimo (ff) dynamic. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets, as well as fingerings and articulation marks.

Allegretto  $\text{♩} = 144$ .

Tuning the Banjo.

Musical score for the Allegretto section, Secondo part. The score is in 4/4 time with a key signature of three flats. It consists of two systems of staves. The first system starts with a piano (p) dynamic. The second system includes a fortissimo (ff) dynamic. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets, as well as fingerings and articulation marks.

Secondo.

Allegro  $\text{♩} = 120$ .

Prelude testing the tuning.

Secondo.

Musical score for the Allegro section, Secondo part. The score is in 4/4 time with a key signature of three flats. It consists of two systems of staves. The first system starts with a fortissimo (ff) dynamic. The second system includes a piano (p) dynamic. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets, as well as fingerings and articulation marks.

*♩ - 116.*  
*Banjo Solo.*

*Secondo.*

First system of musical notation. The treble staff contains a series of chords with fingerings 5, 4, 3, 2, 1 and 3, 1, 2. The bass staff begins with a *p* (piano) dynamic marking.

Second system of musical notation. The treble staff contains a series of chords with fingerings 5, 4, 3, 2, 1 and 5, 4, 3, 2, 1. The bass staff continues the accompaniment.

Third system of musical notation. The treble staff contains a series of chords. The bass staff includes *mf* (mezzo-forte) and *f* (forte) dynamic markings. The system concludes with a *Tr.* (trill) marking.

Fourth system of musical notation. The treble staff contains a series of chords. The bass staff includes *mf* and *f* dynamic markings. The system concludes with a *Tr.* (trill) marking.

Fifth system of musical notation. The treble staff contains a series of chords. The bass staff includes *f* (forte) dynamic markings. The system concludes with a *Tr.* (trill) marking.



*♩* - 116.  
*Banjo Solo.*

*Primo.*

5

*p* *Giocoso*



First system of musical notation. The treble clef staff contains chords with fingerings 5 2 1 and 4 2 1. The bass clef staff contains a melodic line with notes marked with 'mf', 'Ped.', and asterisks.




Second system of musical notation. The treble clef staff contains chords with fingerings 5 2 1 and 4 2 1. The bass clef staff contains a melodic line with notes marked with 'f', 'Ped.', and asterisks.



Third system of musical notation. The treble clef staff contains a series of chords. The bass clef staff contains a melodic line with notes marked with 'Ped.' and asterisks.



Fourth system of musical notation. The treble clef staff contains chords with fingerings 4 1, 4 2, and 4 1. The bass clef staff contains a melodic line with notes marked with 'ff', 'mf', 'Ped.', and asterisks.



Fifth system of musical notation. The treble clef staff contains chords with fingerings 4 1, 4 2, 5 3 1, and 4 2 1. The bass clef staff contains a melodic line with notes marked with 'ff', 'mf', 'Ped.', and asterisks.

Primo.

7



First system of musical notation. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a piano (*p*) dynamic. The lower staff is in bass clef with the same key signature. It contains a series of eighth and sixteenth notes, with some measures marked with a double bar line and a star (\*). Fingerings are indicated by numbers 1, 2, 3, 4.



Second system of musical notation. The upper staff continues the melody with dynamics *f* (forte) and *mf* (mezzo-forte). The lower staff continues the accompaniment with various chordal textures and fingerings. The system concludes with a double bar line and a star (\*).



Third system of musical notation. The upper staff features a series of chords and single notes, marked with a mezzo-forte (*mf*) dynamic. The lower staff provides a steady accompaniment. The system ends with a double bar line and a star (\*).



Fourth system of musical notation. The upper staff continues with chords and melodic fragments, including a piano (*p*) dynamic. The lower staff continues the accompaniment. The system ends with a double bar line and a star (\*).



Fifth system of musical notation. The upper staff continues the piece with chords and melodic lines. The lower staff provides the final accompaniment. The system concludes with a double bar line and a star (\*).



Primo.

9

*p* cres - - - - - cen - - - - - do. *f* cresc - -

- - - - - cen - - - - - do

- - - - - cen - - - - - do

- - - - - cen - - - - - do

- - - - - cen - - - - - do

- - - - - cen - - - - - do

Presto.  $\text{♩} = 160.$ 

Presto.  $\text{♩} = 160$ .

Primo.

11

First system of musical notation, measures 1-6. The right hand features a melodic line with fingerings 1, 2, 3, 3, 4, 2, 1, 2, 3, 2, 4, 1. The left hand has a simple accompaniment. Dynamics include *p* (piano) at the start and *mf* (mezzo-forte) at the end.

Second system of musical notation, measures 7-12. The right hand has a more complex melodic line with fingerings 1, 2, 5, 4, 2, 5, 3, 3, 1, 3, 2, 4, 1. The left hand continues the accompaniment. Dynamics include *f* (forte) at the end.

Third system of musical notation, measures 13-18. The right hand has a melodic line with fingerings 2, 1, 3, 5, 3, 2, 4, 2, 1, 2, 3, 4, 1, 3, 5. The left hand has a simple accompaniment. Dynamics include *mf* (mezzo-forte) at the end.

Fourth system of musical notation, measures 19-24. The right hand has a melodic line with fingerings 3, 2, 4, 3, 2, 4, 3, 2, 1, 2, 3, 4, 1, 3, 5. The left hand has a simple accompaniment. Dynamics include *ff* (fortissimo) at the end.

Fifth system of musical notation, measures 25-30. The right hand has a melodic line with fingerings 3, 2, 4, 3, 2, 4, 3, 2, 1, 2, 3, 4, 1, 3, 5. The left hand has a simple accompaniment. Dynamics include *ff* (fortissimo) at the end.

Sixth system of musical notation, measures 31-36. The right hand has a melodic line with fingerings 4, 5, 4, 5, 3, 2, 1, 2, 3, 4, 1, 3, 5. The left hand has a simple accompaniment. Dynamics include *ff* (fortissimo) at the end.

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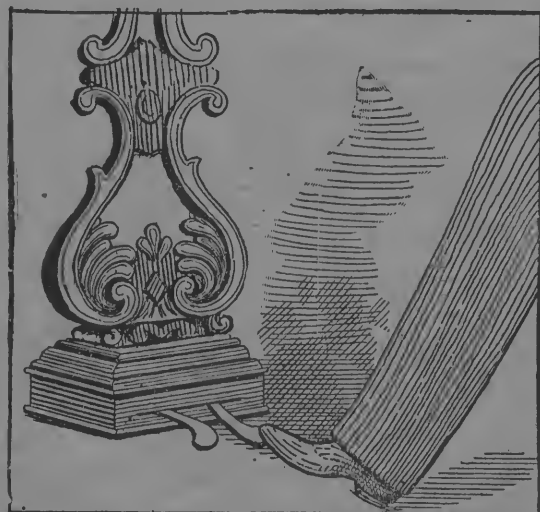
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